

# PINJORE SCULPTURES



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PINJORE SCULPTURES

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By

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## FOREWORD

I have great pleasure in writing this foreword to the book *Pinjore Sculptures* by Dr. Uday Vir Singh, Head of the Department of Ancient Indian History, Culture and Archaeology, Kurukshetra University, Kurukshetra. The book deals with sculptures recovered from Pinjore, the ancient Pañchapura, and sheds valuable light on the art, architecture and religious trends in the area. It is very unfortunate that no systematic exploration has been undertaken around Pinjore so as to bring to light some of the ancient water reservoirs (*taḍāgas*) or stepped wells (*vāpīs*) which existed in the region and gave architectural form and sanctity to the natural springs on account of the curative quality attributed to them. It appears that some of these ancient tanks formed part of ancient temple complexes. The recent finds of sculptures and remains of *baolis* in the heart of Jammu and Kashmir at Gool village would indicate that in the medieval times in the sub-Himalayan region water reservoirs were constructed and these had definite architectural formulae with sculptural decoration forming an essential part. It would, therefore, be very interesting to study the art and architecture of the temples and the connected water reservoirs for better understanding of the religious and social life of the medieval period.

From the sculptures treated in this book it is evident that Śaivism, Vaiṣṇavism and Jainism flourished side by side in this area from 9th to 12th century A.D. The architectural members of temples particularly *nāśikās* containing depiction of the triple aspect of Śiva connect this area with places like Baijnath, Nagar, Jagatsukh in Himachal Pradesh, on the one hand and Jageshwar in Almora District on the other. It is very likely that intensive search in the Pinjore area would reveal examples of standing temples which have not so far come to the notice of the scholarly world. I hope that the Kurukshetra University which is doing very good work in the field of excavation of ancient sites would also deploy some of its researcher students to work on standing architectural remains in the sub-Himalayan region. Dr. U.V. Singh deserves warm congratulations for this very interesting volume.

M.N. Deshpande  
Director General  
Archaeological Survey of India  
Janpath, New Delhi-110011

Sept. 26, 1977





## PREFACE

No ancient temple or shrine in Haryana has so far been found intact due to the inroads of the foreigners and their iconoclastic zeal. However, the discovery of architectural pieces and mutilated sculptures in large numbers from a number of sites in Haryana proves the existence of several important religious centres in the region. One of such centres was Pinjore (ancient Pañchapura) which has yielded a rich crop of art-wealth in the form of stone sculptures and architectural members. The Archaeological Museum of the Kurukshetra University and the State Department of Archaeology, Haryana, have acquired a good collection from this site. Still, innumerable pieces can be seen scattered at the site and studded in the walls of the later periods, particularly of the Mughal Garden. The present monograph is mainly based on the collection made by our Museum. In addition, twelve sculptures lying studded in the walls at Pinjore and a few from the collection of the State Department of Archaeology, Haryana, and Chandigarh Art Museum have also been made use of.

In the study of these sculptures, I received valuable help from my colleagues Dr. S.P. Shukla and Dr. S.B. Singh. Prof. K.D. Bajpai, Tagore Professor and Head of the Department of Ancient Indian History, Culture and Archaeology, Saugar University and Shri Munish Chandra Joshi, Superintending Archaeologist, Archaeological Survey of India, New Delhi, very kindly went through the manuscript and made some very useful suggestions. I feel deeply beholden to them.

The present monograph would not have seen the light of the day but for the keen interest evinced by Prof. R.D. Sharma, Pro-Vice-Chancellor, Kurukshetra University, in its publication. I express my deep sense of gratitude to him. Necessary funds for this publication were provided by the Kurukshetra University out of the U.G.C. grant for the publication of learned/research works.

Shri S.P. Bali prepared all the photographs for this monograph. Shri T. Philip, Manager, and Shri R.S. Shukla, Assistant Manager, Kurukshetra University Press and their staff took personal interest and care in its printing. I am specially thankful to them.

At the end, I must express my deep sense of gratefulness to Shri M.N. Deshpande, Director General, Archaeological Survey of India, New Delhi, who had very kindly spared his valuable time for writing the foreword.

Due to the limited funds available for this publication, the size of this monograph and the number of illustrations had to be restricted. Still the author hopes that this modest attempt will provide an insight into the art remains of Haryana and arouse the interest of scholars in the ancient art of the region.

Udai Vir Singh





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## INTRODUCTION





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## HISTORICAL BACKGROUND

### Situation

Pinjore (30°44' North Lat. and 76°53' East Long.) is a small modern town situated at the Siwalik foothills near Kalka, about 20 km. to the north-east of Chandigarh on road to Kalka and Simla. The valley of Pinjore has been a place of tourist attraction for its panoramic landscape, natural surroundings and the famous Mughal gardens.

### Name and tradition

The ancient name of Pinjore was 'Pañchapura' as is known from tradition and some ancient epigraphs. The name 'Pañchapura', the town of the five, is locally believed to be derived from the Pāṇḍavas, the five brothers, heroes of the Mahābhārata. It is believed that the five Pāṇḍavas had spent their period of exile here and, therefore, the city came to be known as Pañchapura. The legend says that these wooded hills formed the background to the closing scene of the great epic drama.

Local tradition tells how the five brothers first found the spring and took refuge there during their banishment. Then after victory and many years of their rule, they renounced their wordly life and undertook a pilgrimage to the sacred Himalayas. While passing through their ancient haunts at Pinjore, four of the brothers worn out by wars and journeyings, settled there and only the eldest brother, Yudhiṣṭhira, travelled on towards the snows of holy Himalaya and Mount Meru. He won his way through at last, but scornfully refused to enter the paradise where his dog, who had everywhere followed him, was not allowed to accompany the master.<sup>1</sup>

According to another tradition the city was known as 'Bhīmanagara' being founded by Pāṇḍava Bhīma, the younger brother of Yudhiṣṭhira. Its another name was 'Dhārākṣetra'.

Two meanings of the word 'Pinjore' have been suggested—'Pañjā-wara' (with hands) and 'Pana-jora' (abundance of water). A later tradition relates another story for the origin of the name: a king named Suraj

1. Stuart, C.M. Villiers, *Gardens of the Great Mughals*, London, 1913, pp. 201-02.



Bhan of Bhawana state once happened to visit the site during his hunting incursion and felt thirst and requested a fakir for a cup of water. The latter advised him to quench his thirst from the nearby pool. But the king showed his inability as he lacked one of his arms. On being pressed by the fakir to take water himself, the handicapped king found his stripped hand reoriented to his great amazement, and it is for this reason that the place has been called *Pañjā-wara* (or Pinjore). According to another version the affluence of water (*Pana-jora*) in this region gave the name Panajora or Pinjore to this site. It is said that there were 360 *bāolis* laid out here for the welfare of the people.

### Earlier work

Cunningham<sup>2</sup> was probably the first to explore the archaeological potentialities of the site who paid a visit in 1878-79. He had seen a few epigraphs here. Stone slabs containing these inscriptions were studded in the wall of a mosque which is now lime-plastered and nothing remains to be deciphered. In all, three inscriptions were copied by him. The facsimiles and their *Devanāgarī* rendering is given in his report. But the reading given by Cunningham is full of blemishes and does not tally with his facsimile. According to him one inscription on the arcade of Dhārā-maṇḍala, a square pool of water situated nearby, contained at two places the name of 'Pañchapura'.

The evidence regarding the history of Pinjore region is meagre and, therefore, it is not possible to visualise its past history in a connected form. Whatever evidence we have at our disposal, is in the form of archaeological material.

The local rock formations indicate different geological and ecological changes that the valley had once witnessed. The early stone age tools have been discovered from the valley which suggest that it was suitable for habitation during those days.<sup>3</sup> After that for considerable period, say for millennia, the valley seems to have remained uninhabited. Then in the early medieval times under some unknown nobility, a city or township

2. Cunningham, A., *Report of a Tour in the Panjab in 1878-79*, ASI, Vol. XIV, pp. 71-72.

3. *Indian Archaeology—A Review*, 1959-60, p. 74.

Shri R.S. Bisht of the Haryana State Department of Archaeology has also collected a number of tools from the valley during his explorations.



was founded and the temples and the pools were laid out. Tradition records that as many as 360 pools (*bāohs*) once existed at Pinjore. Of these a few can still be seen gently emitting crystalline water. Perhaps half of the city or town lies under modern occupation, while the rest half scattered towards north-west is partly under cultivation. Farmers while digging and ploughing the field discover occasionally the ruined wall-foundations of buildings and big jars full of ashes. No epigraph or text is available which may throw light about the founder of the city. The Hansi inscription<sup>4</sup> speaks about the appointment of Kilhāṇa, the maternal uncle of Prithvirāja II, who was appointed as governor for safe-guarding the frontiers of Chauhāṇa kingdom against the Muslim invasions. He is said to have extended the frontiers of Chauhāṇa empire by defeating the ruler of Pañchapura. Before the expansion of the Chauhāṇa rule, the prowess and influence of the Tomaras was widely known. Therefore, it is quite possible that the kingdom of Pañchapura may have been included in their domain. The surrounding area has yielded a very rich crop of archaeological wealth in the form of broken stone sculptures and architectural members. The sculptures datable to c. 9th to 12th centuries suggest the existence of Pinjore as a religious place.

Pinjore finds mention by the Muhammadan historian Abu Rihan in A.D. 1030. According to him Pinjore was 18 parasangs from Sarsara (Sarsawa) which was situated in the valley at the foothills (according to Elliot's notes on the top of a hill, which is not correct).<sup>5</sup> Then in A.D. 1254 (A.H. 652) Pinjore is mentioned by Minhaj while describing the successes achieved by Nasir-ud-Din Mahmud, who had enormous spoils while skirting the mountains of Bardar and Bijnor.<sup>6</sup> According to Cunningham the place named 'Bardar' may be identical with Pinjore or some place in its immediate vicinity.<sup>7</sup> The *Tarikh-i-Mubarak Shahi* refers to the attempts of Firoz Tughluk for diverting the canal of river Sarasuti by cutting down the Siwalik range and in this connection Bardar is again mentioned.<sup>8</sup> The place *Parmar* or *Paror* as referred to by Ferishta seems to be an aberration in the spelling of the name, perhaps due to the imperfection of

4. *Indian Antiquary*, 1912, Vol. XLI, p.7.

5. Elliot and Dowson, *History of India as told by its own Historians* (Muhammadan Period), Vol. I, p.61.

6. Raverty's Translation of *Tabakat-i-Nasiri*, p. 696.

7. Cunningham, A., *op. cit.*, p. 70.

8. *The Tarikh-i-Mubarak Shahi*, English translation by K.K. Basu, Baroda, 1932, pp. 136-37.



the Persian characters and stands for Pinjore or intended for it, as pointed out by Cunningham.<sup>9</sup>

During the later period Pinjore was included in the territories of the Rajas of Sirmur. It is said that when Timur (1398-99) crossed the Yamuna near the foot of the Siwaliks, a king named Raja Ratansen had taken up a position in a valley between the Siwaliks and the Kuka mountains (perhaps in front of Pinjore). But he succeeded in penetrating between the mountains near Mani Majra. The defeated Hindus had to flee into the jungles.<sup>10</sup> Cunningham has identified Ratansen with Ratan Prakas of the genealogical list of the Sirmur Rajas, whose rule he is inclined to place between 1420-40.<sup>11</sup>

In the seventeenth century the great Mughal gardens were built at Pinjore by the celebrated Fadai Khan, who had also directed the construction of the Imperial mosque at Lahore. He was the foster-brother of the Emperor Aurungzeb, one of the few persons for whom the emperor had real warmth of regard. He made Fadai the governor of this region, then as now noted for its forests full of game. Here the new governor eventually grasped the potentiality of the Pinjore spring, and with the artistic instinct of his time planned a magnificent terraced garden, so situated as to embrace wide views over the lower woodlands to the plains beyond; a garden through which the spring might flow with the never-ending music of its water-falls and fountains. But the neighbouring hill Rajas watched the work with suspicion, for they dreaded the coming of the Mughal court, and still more feared to lose the use of the precious water which irrigated the surrounding country.<sup>12</sup>

When at last the work was completed and Fadai came in state to spend his summer there, his enjoyment of the garden and its beauties was short-lived; for the Rajas quickly frightened him away by creating the horror of goitre, a disease cases of which are occasionally seen in the area around Pinjore and all along the foot of Himalayas. A panic

9. Cunningham, A., *op. cit.*, p. 70.

10. Elliot and Dowson, *op. cit.*, Vol. III, pp. 463-65 and 514. The account of the tragic defeat of Hindus is given by Timur himself and by Sharaf-uddin.

11. Cunningham, A., *op. cit.*, p. 71.

12. Stuart, C.M. Villiers, *op. cit.*, p. 202-03.



prevailed in the zenana and its inmates entreated to be removed at once from such a danger and finally Fadaï Khan had to yield and shift his ladies to some other place less threatening to their beauty. Fadaï Khan thoroughly deceived rarely came back to visit his lovely gardens and the Rajas and their fields were left in peace for a time.<sup>13</sup> The Mughal garden and the associated buildings have undergone considerable renovation and changes since their first layout.

With the eighteenth century and the disintegration of the Mughal empire, the Gurkhas rose to power and came upon the hill people. Much more annoying neighbours these were even than the Mughal *omrahs*, with their raids and plunderings over all the country round. This time the Rajas of the region turned to the growing British government for protection. But the hill Rajas being poor, had only forest-land to offer in exchange for the necessary guns and soldiers, while the English were then too fully occupied with troubles of their own to wish for more territory or to look with favour on the undertaking of fresh responsibilities. At length in 1769, after a desperate siege, the Sikhs of Patiala drove the Gurkhas away, and at the final settlement Pinjore fell to their share. Till very recent times the little town, the great fortified garden and the surroundings remained an outlying portion of Patiala State.<sup>14</sup> Now it falls in the Ambala district of Haryana.

### Ancient ruins

Driving down the road from Kalka to the gardens and Chandigarh a highway runs through Pinjore town, where mounds and ruins of many buildings prove that the place must once have been much larger. Many ancient tanks, with their steps worn out by a thousand years of pilgrimage, are built around the springs that rise here in such numbers. One of these sacred bathing-places has been roofed in and the remaining pillars and great stone lintels show the existence of an early temple. The place is now known as Dhārāmaṇḍala.

All over the area innumerable broken pieces of ancient stone sculptures and architectural fragments are lying scattered. Many pieces can also be seen studded in the walls of later periods.<sup>14a</sup>

13. Stuart, C.M. Villers, *op. cit.*, pp. 203-204.

14. *Ibid.*, pp. 204-05.

14a. Indian Archaeology—A Review, 1965-66, p. 82.



## SCULPTURES

### Nature of the material

The sculptures of Pinjore are related to Brahmanism as well as Jainism, both forming indispensable parts of temple structures. A number of fragmentary architectural members have been collected in recent times and even today some of them are lying in that area. What types of these temples were and what were their plans? No evidence is left *in situ* to answer these questions. Besides, we are not in a position to indicate the exact site of the temples where these were originally erected. It is because of the fact that the remains have been found scattered here and there and most of the material has been utilised in the construction of the mosque and the boundary wall of the Mughal garden.

### Material used for the sculptures

Most of the sculptures from Pinjore are of grey sandstone which is available locally. Only a few pieces are in marble. It is interesting to note that all the sculptures in marble belong to Jainism and possibly these pieces were imported from the nearest source of this stone, i.e., Rajasthan.

### Date

As regards the date of the sculptures it may be pointed out here that these do not belong to one period alone. There are two inscribed Jaina images of which one contains the date also, and on palaeographic grounds may be dated to the late 12th century A.D. The carving on the pedestal of these images bears close resemblance to similar Jaina Tirthankara images found in north India. But the dates of these two inscribed images cannot be taken as a criterion for dating other sculptures from Pinjore as other pieces stylistically seem to belong to earlier period. Considering the style, plasticity and the form of Brahmanical and Jaina sculptures, they seem to be related to the contemporary art of the 9th to 12th centuries A.D. Some of the architectural members though found in fragments, bear close resemblance in the style of carving in northern and upper regions of central India. The hoof-shaped architectural design had become quite popular during this period. This design is found as a decoration at Khajuraho



(950-1050 A.D.),<sup>15</sup> Ambikā Mātā temple Jagat (960 A.D.)<sup>16</sup> and Lakulīśa temple at Ekalingaji (Rajasthan).<sup>17</sup> The arch-shaped stepped motif which is found for the first time in the Śunga art became more pleasing design in the subsequent centuries mainly under the Guptas and thereafter. The design on a Pinjore piece (Acc. No. 72.90, p. 47) may satisfactorily be compared with Udeyśvara temple.<sup>18</sup> There it is to be noticed *in situ* in the temple scheme as a design above the network on the one hand and above the bracket of the pillars on the other.

The 11th-12th century sculptures, like other north Indian examples, had become fairly conventionalised and stereotyped which is also borne out from the study of Pinjore sculptures. It was because of the fact that northern India was primarily taken up with the erection of great temples. The sculptures were produced in mass to adorn them which led to the general decline of workmanship.<sup>19</sup>

### BRAHMANICAL SCULPTURES

The Brahmanical sculptures from Pinjore are related to Śiva, Śakti, Viṣṇu, Sūrya and Gaṇeśa worship.

#### Śaiva images

The Śiva images are both in symbolic and anthropomorphic forms. One plain Śiva-līṅga has been acquired by the Kurukshetra University Museum (Pl. I A) and a few more can still be seen at the site. The anthropomorphic Śaiva images are broadly classified into two groups, i.e., *saumya* and *ugra*.<sup>20</sup> In the *saumya* group, Śiva is represented in his auspicious form, while in the *ugra* group he is shown in terrific form. Both these forms of Śiva are represented in the Pinjore sculptures. The image of Umā-Maheśvara (Pl. II) falls in the former group of Śiva images in which the divine couple is represented on a bull, i.e., *Nandī*, the *vāhana* of Śiva, and attended by his two sons-Gaṇeśa and Kārttikeya. Below the figure of the bull is represented an *upāsaka* seated with folded arms. The *vāhana* is represented as gazing at his master as is referred to in *Matsya Purāṇa*. Gaṇeśa occupies his seat on the right side and is represented with usual iconographic features, i.e., elephant-headed,

15. Frederic, L., *The Art of India*, New York, Fig. 312.

16. Agrawala, R.C., 'Khajuraho of Rajasthan', *Arts Asiatiques*, X, 1, 1964, Paris, Figs. 7, 8 & 13.

17. *Ibid*, Fig. 15.

18. Brown, P., *Indian Architecture*, 2nd ed., 1956, Pl. LXXXVIIA, Fig. 1.

19. Pramod Chandra, *Stone Sculptures in the Allahabad Museum*, pp. 30-31.

20. Banerjee, J.N., *The Development of Hindu Iconography*, 2nd ed., 1956, p. 464.



*sūrpa-karṇa*, *ekadanta*, pot-bellied (*tundila*) and wearing *sarpa-yajñopavita*. Normally Kārttikeya is represented holding a spear and a cock, and having a single head with *tri-śikhaṇḍas*. But this representation with six heads (*ṣaḍānana*) is the continuation of the older motif which is found for the first time on the coinage of the Yaudheya republic. However, his *vāhana*, the *mayūra*, now headless, stands behind his master. On either side are the *gaṇas* or *Yakṣas* carrying tridents in their hands.

The images depicting Umā-Maheśvara have been discovered at several ancient places in northern India, but it is tempting to note that this motif of the divine couple engaged in amorous acts became favourite in the Śaiva temples of southern India. The popular iconographic representation of Śiva shows him with four hands carrying *triśūla*, snake and fruit. Normally his left hand is shown embracing Umā or about touching her breasts, and Umā, who is generally two-armed, carries a *darpaṇa* and a lotus flower.

These images seem to have been fashioned according to the norms of iconographic texts. In the *Viṣṇudharmottara Purāṇa* and *Rūpamaṇḍana* the iconographic details are elaborately described. According to the former, in a beautiful image of Umā-Maheśvara, Śiva and Umā should be on a seat embracing each other. Two-armed Śiva should have *jaṭājūta* with crescent and carry a *nilotpala* in the right hand and left one should be placed in embrace on the shoulder of Umā. Umā should have handsome bust and carry a mirror in the left hand, her right arm should embrace the right shoulder of Śiva.<sup>21</sup> But the *Rūpamaṇḍana*<sup>22</sup> adds some new features and

21. मुग्धं स्त्रीयुर्यं काव्यमुग्धो दिव्यशक्तिः ।  
 घण्टवक्त्रं तु देवं जटाचन्द्रार्धभूषितम् ॥  
 द्विपाणि द्विभुजा देवीं मुग्धया मुपमोधराय ।  
 वामपाणि तु देवस्य देव्यास्कन्धे निवीजयेत् ॥  
 दक्षिणं तु करं सम्भोक्तृत्वेन विभूषितम् ।  
 देव्यास्तु दक्षिणं पाणि स्कन्धे देवस्य कल्पयेत् ॥

वामपाणी तथा देव्या दर्पणं दापयेत्तुल्यम् ।

Quoted by Rao, T.A.G. in *Elements of Hindu Iconography*, Vol. II, p. 71.

22. उमाहेश्वरं वक्ष्ये उमया सह लङ्कुरम् ।  
 मातुलिङ्गं विभुलं च धर्तुं दक्षिणे करे ॥  
 वामलिङ्गं नुवामहस्तेन नागेन्द्रं द्वितीये करे ।  
 हरस्कन्धे उमाहस्ते दर्पणं द्वितीये करे ॥  
 घण्टस्तावत् वृषभं कुर्यात् कुमारं च तण्डुलवरम् ।  
 भङ्गिरिति तथा कुर्यान्निर्मासं नृत्यमस्मृतम् ॥

*Rūpamaṇḍana*, IV, 27-29.



according to it Śiva should be shown four-armed and carrying a *triśūla* (trident) and a *mātulaṅga* fruit (a kind of citron) in the right hands. One of the left arms should be thrown on the shoulder of Umā and in the other left hand there should be a snake. The figures of bull, Gaṇeśa, Kumāra and emaciated dancing Bhṛīṅgī should be represented in the image. In our Umā-Maheśvara image the figure of dancing Bhṛīṅgī is absent. Therefore, it corresponds to the description of *Viṣṇudharmottara* than the *Rūpamaṇḍana*.

The figure of Śiva in the form of Īśāna is carved on a rectangular corner architectural piece on one of its faces (Pl. VA). The deity is shown four-armed, wearing *jaṭāmukuta* and usual ornaments and carrying a trident and snake in his hands. His *vāhana*, the bull, seated near the feet, gazes at his master. The other face has a standing two-armed figure though badly defaced, carrying mongoose purse in his left hand. The figure of his *vāhana* is badly mutilated. The Īśāna form of Lord Śiva is generally found in the decoration scheme of medieval Śaiva temple architecture.

There have been found several architectural pieces from Pinjore and its adjoining region—the *śukanāsās*, containing the bust of Mahādeva. Of these, four pieces are now housed in the Kurukshetra University Museum, while one is seen studded in the outer wall of Dhārāmaṇḍala, Pinjore. Besides, one similar piece is seen at Mani Majra which contains the ruins of a Śaiva temple belonging to the same period. There are three *śukanāsās* in our collection depicting a similar motif. In one of these *śukanāsās* (Pl. III A-B) inside the deeply carved circles are represented the busts in relief. The middle bust is that of a female Umā, flanked on left and right side respectively by Vāmadeva and Bhairava faces. Such representations of Śiva have been reported at several ancient places. The Elephanta example is most renowned one of these. Earlier it was thought that the three heads in these images represented the Brahmanical triad, i.e., Viṣṇu, Brahmā and Rudra-Śiva. But Rao took it to be the representation of an aspect of the Śiva himself<sup>23</sup>. Stella Kramrisch, on the authority of the *Purāṇas*, has identified the central, right and left heads respectively with Tatpuruṣa, Vāmadeva and Aghora.<sup>24</sup> But according to late

23. Rao, T.A.G., *Elements of Hindu Iconography*, Vol. II, pp. 382-85.

24. *Ancient India*, No. 2, 1946, pp. 4-8, Pls. I-VII.



Prof. J.N. Banerjea, the image "really represents a composite form of Śiva where his two aspects, *saumya* and *ghora*, are combined with his *Śakti Uṃā*.<sup>25</sup>"

The representation on one of the similar *śukanāsās* is of immense value from iconographic point of view. It originally contained within a deeply carved medallion, a three-headed bust of which the left one has broken off (Pl. IV A). The central head, which resembles to that of a woman, is flanked to its right with a lion's head represented with wide open mouth. In this figure the central head may be identified with that of Uṃā. The lion's head may be taken to be the representation of the terrific form of Śiva. From literature we know that the lion symbolically represents Lord Śiva himself. In the *aṣṭamūrti* form of Śiva, the gross-elements (*pañcha-bhūtas*) are symbolised by a lion. Besides, one of the titles of Śiva, i.e., *Pañchānana*,<sup>26</sup> also indicates the same. However, it is a rare example of Śiva in which the lion's head has been represented in the place of Bhairava. The third face representing Vāmadeva is missing<sup>27</sup>.

Independent depiction of Bhairava form of Śiva is also met with in one of the *śukanāsās* (Pl. IV B). Here only the head of the deity is shown inside a deeply carved medallion. The widely open eyes and mouth with two protruding teeth, give a terrific look to the face.

Of the other Śaiva sculptures, the *vāhana* Śiva-Nandi is represented both in theriomorphic as well as anthropomorphic forms. Generally in Śaiva temples where Śiva-linga is found inside the *garbhagriha*, the *vāhana* of Śiva, i.e., Nandi, is shown as a seated bull. An unfinished example of a bull figure has been acquired from Pinjore (Acc. No. 72. 118, p. 28) which suggests that perhaps due to some interruption the art activity had ceased at the site.

The representation of Kārttikeya is also known from Pinjore. In the Uṃā-Maheśvara image (Pl. II), although represented as an accessory deity, it is important from iconographic point of view. Here the deity is four-armed and six-headed and has a *mayūra* as his *vāhana*. An independent sculpture

25. Banerjea, J.N. *op cit.*, p. 477.

26. Agrawala, V.S., *Studies in Indian Art*, 1965, p. 237.

27. Normally lion face is encountered in one of the forms of Viṣṇu-mūrti, i.e., Vaikunṭha-mūrti.



carved with Kārttikeya figure assignable to c. 11th-12th century A.D. is seen studded in the western wall of Dhārāmaṇḍala (Pl. VB). It is boldly carved in relief inside an alto-relief shrine, showing the deity four-armed with *tri-sikhaṇḍa* hair-do. His normal right hand is shown in *varada* pose, while a spear is held in his extra right hand. He is seated in *lalitāsana* on his *vāhana*—the peacock. The extra left hand carries a *kukkuṭa* while the normal left hand has a *vilva* fruit. Two other arms are unfortunately broken.

The origin of Kārttikeya is shrouded in mystery and conflicting accounts of his origin are to be found in the Epic and the *Purāṇas*. In the early phase his birth is attributed to Agni, Gaṅgā, six wives of the sages and the Krittikās, and it is at a very late stage that he is regarded as son of Śiva and Pārvatī<sup>28</sup>. This fact is also borne out by the early icons—either shown standing independently or seated on his *vāhana* or in association with Agni or Mothers<sup>29</sup>. He defeated the demon Tāraka. He became the tutelary deity of the Yaudheyas, a powerful republican tribe of Panjab and Haryana.

### Śākta images

Of the Śākta images only the representations of Śaivī, Durgā, Pārvatī and Chāmuṇḍā have so far been discovered from Pinjore. It is quite possible that there might have existed the images of other Mothers also. The goddess seated in *lalitāsana* and carrying a child in her left lap may be Śaivī fondling her son, Kumāra (Pl. VI A). A small figure of Gaṇeśa carved to her left makes this identification more plausible. The rectangular piece which contained the goddess Durgā killing the Mahiṣāsura (Pl. VI B) has badly broken off and at the same time missing below the breasts of the goddess. The representation of the emaciated goddess Chāmuṇḍā (Pl. VII B) is realistic and dreadful. Her two right arms carry a *ḍamaru* and a sword while others are missing. The skulls adorn her hair and the snakes her ears. The *Purāṇas* and other iconographic texts contain elaborate description of a Chāmuṇḍā image. The *Varāha Purāṇa* considers her as the *Śakti* of Yama. Others refer to her terrific face, emaciated and dreadful form and her weapon to be shown. The garland of skulls, tiger skin as her garment, bones and snakes as her ornaments are referred to in connection with the goddess<sup>30</sup>.

28. Joshi, N.P., *Catalogue of the Brahmanical Sculptures in the State Museum, Lucknow*, 1972, p. 42 ff.

29. *Ibid.*, Figures 38-41.

30. *Mārkaṇḍeya Purāṇa*, 87, 6-7; *Agni Purāṇa*, 50, 21-23; *Rūp.*, 5-38-31.



### Vaisnava images

Vaiṣṇavism believes in the worship of Viṣṇu and his ten incarnations. The list of incarnations (*daśāvatāra*) differs from text to text but the stereotyped list consists of mainly ten *avatāras*—Matsya, Kūrma, Varāha, Nṛsiṃha, Vāmana, Paraśurāma, Rāma, Kṛṣṇa, Balarāma (or Buddha) and Kalkin. From Pinjore one fragmentary representation of Varāha incarnation is met with (Acc. No. 72.109, p. 31). His head has partly broken off. The figure has neck ornament and also the saddle type ornamentation on the back. A male figure, probably some divinity, is seen entwined with the tail. The worship of Varāha-*avatāra* was quite popular in India and many beautiful images of the deity have been discovered from various sites. The images of Varāha form two categories—Yajña-Varāha in which the deity is represented in the animal form, and Nṛivarāha in which varāha-headed human figure is shown uplifting the Goddess Pṛithivī. Udaigiri, Eran and Khajuraho may be cited as good examples of the images of Varāha incarnation.

Fragments of three Viṣṇu images have been found at Pinjore. Of these two fragments contain the figures of the *āyudha-puruṣas*, i.e., *padma-puruṣa* (Pl. IX A) and *śaṅkha-puruṣa* (Pl. IX B) which originally occupied their positions to the left of Viṣṇu in two different images. The figures stand gracefully in *tribhaṅga* pose. The details such as hair-do, the ornaments, the face and the limbs of the body have been exquisitely carved. The representation of the *āyudha-puruṣas* is found since Indo-Scythian period. The copper coins of Maues depict a pronged thunder-bolt behind a man.<sup>31</sup> In the subsequent centuries, the tradition of depicting the different *āyudhas* became popular even among Śaivas and Śāktas. The iconographic texts contain elaborate lists of the *āyudhas* to be represented with their characteristic features. Of the four *āyudhas* of Viṣṇu, the *śaṅkha* and *chakra* became popular during the early Gupta period while the others two being rarely anthropomorphised. We also learn from iconographic texts that the *āyudhas* are to be represented according to their gender. All the *āyudhas* of Viṣṇu except the *gadā* (the word 'gadā' being feminine) are conceived in the form of male figures carrying their respective emblems.<sup>32</sup> Icons of

31. Banerjee, J.N., *op. cit.*, p. 537.

32. For details see D.N. Shukla's *Vāstu Śāstra*, Vol. II (Hindu Canons of Iconography), pp. 227-29.



*āyudha-puruṣas* are very rare. The study of the icons reveals that generally the main deity is represented as placing his arm on the head of the *āyudha-puruṣas* who occupy their positions on his either side. In our examples too, the arm of the deity was originally shown placed on the head of the *āyudha-puruṣa* carrying the same weapon.

The fragment containing *Vidyādhara-yugala*, the celestial musicians, and coiled snouted, exquisitely carved *makara* figure, in all probability seems to have formed a part of the Viṣṇu image (Pl. VIII B).

Besides these fragments of colossal images of Viṣṇu, there is yet another lower part of a small size Viṣṇu image (Pl. VIII A) recovered from Pinjore. The upper part of the central figure above the knees is missing. A portion of *vanamālā* is seen forming a semi-circle. On his either side stand the figures of *śaṅkha* and *padma-puruṣas* respectively on the left and right side. On either side of the anthropomorphic representation there stand female figures whose identification is not certain. This image also seems to have served as a cult image of a Vaiṣṇava temple.

### Sūrya images

There seems to have been a colossal image of Sūrya at Pinjore of which a detached head with beautifully executed *mukuta* has survived (Pl. X B).<sup>33</sup> The central part of the *mukuta* has *kīrtimukha* design and a flower at its flat top. Below the *mukuta* the hair is arranged in frizzled locks. The details of the face, the ears and the chin etc. are badly mutilated.

The fragment of an *uttarāṅga* (Pl. X A) containing a small figure of standing Sūrya inside an alto-relievo, is significant from iconographic point of view. It shows two-armed deity carrying in his upraised hands the blossomed lotus flowers and standing on a lotus seat. He wears triple crested *mukuta*, neck ornaments, scarf and long boots. The pedestal contains seven roughly drawn figures of horses. The association of lotus with Sūrya is attested to by the iconographic texts. According to *Viṣṇudharmottara Purāṇa*<sup>34</sup>, the image of Sūrya showing him on a lotus seat, carrying the lotus flower and drawn by seven horses on a chariot, is auspicious. From *Agni Purāṇa* we

33. However, the possibility of this head being that of Viṣṇu can not be ruled out.

34. पद्मासनः पद्मकरः पद्मगर्भदलद्वयः । सप्तारवरसंस्थानं त्रिभुजस्य सदागतिः ॥

Quoted by Rao, T.A.G. *op. cit.*, Vol. I, p. 89.



know that two-armed Sūrya should carry lotus stalks and his one wheeled chariot should be drawn by seven horses.<sup>35</sup> There should be shown his two attendants<sup>36</sup>—Daṇḍa and Piṅgala holding pen and inkpot and his wives Rājñī and Niṣprabhā shooting the darkness. The depiction of long boots in this small figure of Sūrya is a feature of prime importance which is generally noticed in early icons. It may be pointed out here that two types of Sūrya icons are known to the students of Brahmanical iconography—symbolic and anthropomorphic. The symbolic form is represented by a disc, lotus or *chakra* which is found on the early coins.<sup>37</sup> The earliest representation of Sūrya may be seen at Bodhgaya and Bhaja in which the deity has a turban and rides a chariot drawn by only four horses with his retinue very simple.<sup>37</sup> But a special type of anthropomorphic image was introduced during the early centuries of the Christian era and this form of sun-worship was popular in Iran.<sup>38</sup> The Śakas, especially the Maga Brāhmaṇas, are accredited with introducing this form of sun-worship in India. The literary and the archaeological data contain ample evidence to this effect. In these Sūrya images the deity is represented in Śaka dress, wearing a long coat (*kañchukī*), *avyāṅga*, central Asian long boots and carrying a dagger or sword.<sup>39</sup> In subsequent centuries the Sun icons underwent considerable changes and the lotus stalks replaced the dagger.

### Ganeśa images

The images of Gaṇeśa from Pinjore may be classified under two broad divisions, i.e., *āsana* and *nṛīta-mūrtis*. Of the first group both the miniature as well as colossal forms of the deity are met with. One miniature form occurs in the middle of an *uttarāṅga* (Pl. XI A) though considerably broken now, while the other on a rectangular architectural member carved

35. सप्तारक्षे सैकचके रणे सूर्यो द्विपथवृत् । *Agni Purāṇa*, 51, 1.

36. Banerjee, J.N., *op. cit.*, pp. 137-40.

37. Sivaramamurti, C., "Geographical and Chronological factors in Indian Iconography", *Ancient India*, No. 6, 1950, p. 23.

38. Banerjee, J.N., *op. cit.*, p. 430.

39. The description of such images occurs in the *Bṛhatsaṃhitā* (Ch. 58, verses 46-48).

कुर्वादिदीप्येषं गुरुं पादादुरो यावत् ॥

विभ्रायस्स्वरकहे पाणिभ्यां पञ्चजे मुकुटधारी ।

कुण्डलमूपितवदनः श्लम्बहारो विगड्मवृक्षः ॥

कमलोदरश्च त्रिमुखः कञ्चुकमुत्तास्मिमतप्रसन्नमुखः ।

रत्नोज्ज्वलप्रभामण्डलश्च कर्तुं शक्नुमकरोर्जकः ॥



in relief inside an alto-relievo shrine (Pl. XI B). Of the two colossal Gaṇeśa images, one has found its way to Chandigarh Art Museum (Pl. XII B), while the other has enriched our University Museum (Pl. XII A). All these images bear ample testimony to the fact that the iconoclasts could not spare them without damage. The images show the deity as elephant-headed, *sūrpa-karṇa*, *pot-bellied* and wearing a *nāga-yajñopavita* and seated in *lalitāsana*. In these examples, however, the *vāhana* of the deity, i.e., *mūṣika*, is altogether absent. But it may be pointed out that we do have one example of Gaṇeśa image from Pinjore, unfortunately the upper part being missing, in which below the seat of the seated deity is represented a rat (Pl. XIII A). This piece is now in the collection of the Department of Archaeology, Haryana, Chandigarh. A solitary image of dancing Gaṇeśa, stylistically assignable to early medieval period, shows the deity six-armed, which is still studded in the western wall of Kumbharon-ki-Baoli near Kabira Chaura at Pinjore. The image (Pl. XIII B) is dynamic in its delineation of the rhythmic form. The face reflects the ecstasy of dance. The images of dancing Gaṇeśa were quite popular during the Pratihāra rule in north India as well as in eastern India, but these reflect a quite different iconographic tradition. In these images the deity is represented dancing beneath a hanging branch of mango tree shown in the top centre of *prabhāvali*.<sup>40</sup>

The images of Gaṇeśa, as we have today, seem to have evolved from the amalgam of the characteristics of different divinities. In the galaxy of Brahmanical divinities, his icons are only met with from the Gupta times. According to Coomaraswamy,<sup>41</sup> Gaṇeśa is Yakṣa type and as such the deity is depicted in early Amaravati and Mathura sculptures. Later on after Gupta period,<sup>42</sup> the cult became very popular and the worshippers came to be called the Gāṇapatyas. The epigraphs and contemporary literature refer to Gaṇeśa as one of divinities in the *pañchadevopāsanā*. The worship of Gaṇeśa was not only popular in India but also in South-East

40. Banerjee, J.N., *op. cit.* p. 361, f.n. 1.

41. Coomaraswamy, A.K., *Yakṣas*, Pt. I, pp. 7 and 42, Pl. 23, Fig. 1.

42. R.G. Bhandarkar believes that the worship of Gaṇapati was not known during the Gupta period. According to him the contemporary epigraphs keep silence on this point (*Vaiṣṇavism, Śaivism and other minor religious systems*, pp. 148-50). But the representations of the deity from Udaigiri, Bhumara and Rajghat may safely be assigned to the Gupta period.



Asia where atleast seven images have been discovered.<sup>43</sup> One wall painting containing the representation of Gaṇeśa has also been discovered from Central Asia.

Gaṇeśa images from Pinjore seem to have been fashioned in accordance with the iconographic texts. The reference to Gaṇeśa is to be found in the *Bṛihatsaṃhitā*, according to which, it should be elephant-faced with a single tusk, pot-bellied and carry a *paraśu* and *mūlakanda*.<sup>44</sup> This is a description of a two-armed image, perhaps the earliest reference to be met within the iconographic texts. Gaṇeśa is also now regarded as the bestower of wisdom but according to late Prof. J.N. Banerjea, it seems to have been due to the confusion made between his name and that of the Vedic sage Bṛihaspati (*Brahmanaspati*) both being invoked as Gaṇapati.<sup>45</sup> The *Aparājitaprichhā* enjoins that the image of Gaṇeśa should be four-armed and elephant-headed and carry a *danta* and *paraśu* in the right and the lotus (*padma*) and sweet-balls (*modakas*) in the left hands. The deity should be three-eyed and one-toothed and the head adorned with a serpent. A rat has been provided as his *vāhana* for his seat.<sup>46</sup> But in the icons from Pinjore, the *vāhana* of the deity-mūṣika, is mostly absent. However, we do have one example of *Gaṇeśa-mūrti* in which the *vāhana* is represented. This is a lower part of a medium sized image which is nicely carved and is now in the possession of the Department of Archaeology, Haryana, Chandigarh. The piece may be assigned to c. 8th-9th century on stylistic grounds (Pl. XIII A).

## JAINA SCULPTURES

The broken images of Jinas are nineteen in all, of which sixteen have been collected from Kabira Chaura while the rest three are lying

43. Getty, A., *Gaṇeśa*, Oxford, 1936, Pls. 26, 31 and 33.

44. अमयाधिपो वज्रमुखः श्लम्बजठरः कुञ्जरधारी स्यात् ।  
एकविधाणो विभ्रन्मूलककन्दं मुनीलदलकन्दम् । *Bṛihatsaṃhitā*, 58, 58.

45. Banerjea, J.N., *op. cit.*, p. 356.

46. गजानने चतुर्बाहुं उत्पलं पुरुषकपिणम् ।  
एकदन्तं महाचण्डं व्यालवज्रोपवीतितम् ॥  
स्वदन्तं दक्षिणे हस्ते परशुं बाजपरे करे ।  
उत्पलं चोर्ध्वतो वामे तस्याधो मोदकं स्थितम् ॥  
मिन्दुररक्तं कुम्भं च कुङ्कुमाङ्गणविग्रहम् ।  
कुर्याच्च मूषकाख्ये सिद्धिदं सर्वकामकम् ॥  
*Aparājitaprichhā*, 212, verses 35-37.



studded at Gogapir mound near Rattapur, about 1½ km. away from Pinjore by the side of Pinjore-Nalagarh road. There seems to have existed one Jaina shrine at Gogapir mound besides a Brahmanical temple over there. Here the remains of ancient secular and religious buildings are lying under modern habitation which scarcely give a clue about the same. The mosque near Dhārāmaṇḍala seems to have been one such religious place but to which particular religion it belonged is not now possible to determine.

However, as the study reveals, there existed more than one temple dedicated to Jaina Tirthaṅkaras. Of the twenty-four Tirthaṅkaras, the images of two Tirthaṅkaras may be identified with some certainty as their distinguishing marks have been provided. These are Ādinātha or Rīṣabhha-nātha and Neminātha. Since the number of first Tirthaṅkara Ādinātha images dominates the total number, it is quite possible that the Jaina shrine might have been dedicated to Ādinātha. i L

The Jaina images from Pinjore may be divided into two groups—Digambara and Śvetāmbara. The evidence regarding the Śvetāmbara sect is extremely meagre. There is a solitary example of a headless torso (Pl. XIV), carved in round, shown standing and clad in *dhōti* tied with *kaṭi-bandha* around the waist. It has broad shoulders, thin waist and rounded limbs endowed with exquisite modelling. The details of *dhōti* are delineated with utmost care. A similar mode of wearing *dhōti* may be seen in the standing image of Neminātha discovered from Narhad (Rajasthan) and now housed in the National Museum, New Delhi.<sup>47</sup> The torso may be assigned to c. 9th century on stylistic grounds.

In the images of Digambara sect, the Tirthaṅkaras are represented completely naked and seated in rigid *padmāsana* pose. These are stereotyped and lack in artistic and anatomical details. In some of these images charming faces are represented with frizzled locks. e L

There are three broken images of Ādinātha—one piece containing the upper part with Tirthaṅkara head (Pl. XV A), and two representing the headless seated images (Acc. No. 72.14 and 72.17, p. 34). In these images he is represented with locks of hair falling on his shoulders. Two *chāmaradhara* Yakṣas/gaṇas stand on his either side. He is seated on an ornamental cushion.

47. Acc. No. 69, 132.



The upper part of the image of Ādinātha contains the head of the Tirthāṅkara in the middle shown with curly hair and a few locks of hair falling on either shoulder. Above the *chhatra* it has the figure of *devadundubhi*, the elephants carrying the *ghatas* and miniature seated Jina figures (Pl. XV A). In another Jina sculpture (Pl. XVII A), the image also contains the figures of flying gandharva couple. The image of the Tirthāṅkara may be identified due to the presence of his *lāñchhana*—the bull, in the centre of cushion, which is a symbol of Ādinātha. Besides, the images of Neminātha also contain the figures of *śāsana-devatās*, i.e., Gomedha Yakṣa and Ambikā Yakṣī, represented in the recessed background to the right and left side respectively (Pl. XV B). The tradition of fashioning the Tirthāṅkara with the *śāsana-devatās* was introduced from the 8th century<sup>48</sup> which underwent considerable change in the succeeding centuries. However, it has facilitated considerably in identifying the images of various Tirthāṅkaras. In this image the figure of Ambikā Yakṣī has been fashioned after following the iconographic injunctions as described in the *Aparājita-prichchhā*, a medieval Brahmanical text. According to it, Ambikā should be two-armed (*dvibhuja*) seated on a lion (*simhāsanastha*) and carrying a child.<sup>49</sup> The iconographic description about the Gomedha Yakṣa is not found in any extant ancient text. But in the sculptural art he is represented two-armed and seated on an elephant. The lower part of a Jina image (Pl. XVI A) which contains the standing figures of Ambikā Yakṣī, may be identified with that of the pedestal of Neminātha image. It has the figures of lions and elephants on either side of the central pedestal which is carved with a standing four-armed male figure wearing a long *mālā*. The broken arms, however, do not provide any definite clue to the identification of this figure. But it may be noted here that in some early and medieval Neminātha images we find the representation of four-armed Balarāma and Kṛṣṇa as attendants which has been rightly termed as 'Neminātha-Balarāma-Kṛṣṇa complex'. It is quite possible that this figure might represent either of the two divinities.

From the point of view of delicate carving and minute details, the back slab of a Jina image, shaped like half-crescent (Pl. XIX) with *makaras*

48. Shah, U.P., *Studies in Jaina Art*, Banaras, 1955, p. 19.

49. हृदिप्रसादिहृत्मा द्विभुजा च कलं वरम् ।  
पुत्रेभ्योपास्यमाना च सुतोत्सङ्गा तपाम्बिका ॥  
*Aparājita-prichchhā*, 221, Verse 36.



emitting the Yakṣa figures forming the projection at either end, is a remarkable piece. The central part has a *chhatra* and space provided for the Tirthaṅkara image, which has a lotus halo. The figures of *gandharvas* with their mates playing on musical instruments, the two rows of *devamaṇḍali* engaged in playing on different musical instruments, endowed the atmosphere with the ecstasy of heavenly environment. To offer their homage, the elephant-riders have joined their party. The charming figures of elephants carry full vases in their trunks to pour water to anoint the Tirthaṅkara.

Two broken images of white marble contain badly defaced inscriptions in the script of c.12th century characters but lack any identifying mark. Besides, the inscriptions also keep silence as to which particular Tirthaṅkara is represented in these images. One of the two headless images of seated Tirthaṅkara (Pl. XVII B) has in its inscription the name of one Sūrya-kīrti who seems to have been the donor of that particular image. The other (Acc. No. 72.22, p. 37) contains the name of Paṇḍita Soma-Kīrti below the feet of the deity. The details of the anatomy seem to depict a man of ripe age.

Considering the art style, the two images (Acc. No. 72.17, p. 34 and Pl. XVI B) seem to have been carved out by some experienced sculptor. The broad chest, rounded and strong arms and legs are finely carved. In these sculptures the youthful Jina is seated in the stereotyped *padmāsana* posture. The two images also contained the figures of *chauri*-bearing *gāṇas* on either side but now badly mutilated. These figures were carved gracefully standing in *tribhaṅga* pose with necessary drapery and ornaments.

The Jaina iconography had developed enormously during the medieval period and sometimes miniature figures occupy the back slab of the main figure. The miniature Jina figures vary in number such as three, five, and eight respectively known as *tri-tīrthikā*, *pañcha-tīrthikā* and *aṣṭa-tīrthikā*. In one broken Tirthaṅkara image (Pl. XVIII B) besides the colossal head, three miniature Jina figures are seen while one is damaged. This may have been a *pañcha-tīrthikā* image. The right corner of some colossal Jina image (Acc. No. 72.27, p. 37) seems to have been a part of *aṣṭa-tīrthikā* image. The main image and five miniature Jina figures are missing.

The medieval Jaina images seem to have followed certain common characteristic features which are laid down in some iconographic texts.



The earliest reference to a Jina image is to be found in the *Bṛhatsamhitā* of Varāhamihira.<sup>50</sup> According to it, the youthful image of Jina should have long hanging arms and lustrous countenance. It should be shown naked. The later texts contain elaborate descriptions about the characteristics of a Jina. Accordingly, it should be completely naked, have *śrīvatsa* mark on the chest and represented in *dhyāna-mudrā* on a lion-throne (*siṃhāsana*) alongwith accessories such as the Yakṣas and the Yakṣiṇīs, and seven auspicious *prātihāryas*. The *Śilparatna*,<sup>51</sup> a medieval Brahmanical text, gives all characteristic features of a Jina image in nut-shell which are invariably found in the sculptural art. According to it, Jineśvara (i.e., Tīrthaṅkara) should be two-armed, seated cross-legged on a lotus seat (*baddha-padmāsana*) and deeply absorbed in meditation. Besides, *devadāndubhi* and two *chāmaradharas* or attendants, *ātapa-vāraṇas*, there should be shown the rain of divine flowers and other auspicious *prātihāryas* of the Jina, i.e., *divyataru*, throne-seat, trilinear umbrella and an aura of a beautiful radiance, *divyadhvani* (heavenly music), showers of celestial blossoms and two *chaurīs*. The Jaina sculptures from Pinjore also confirm to the above canonical injunctions.

### ARCHITECTURAL FRAGMENTS

The study of architectural fragments from Pinjore shows the maturity of temple style and familiarity of the sculptors with the carving of various art motifs and geometrical designs. The fragments appear to be the parts of pillar bases, pillars, pilasters and slabs forming the parts of base of domed roofs, windows, and door-frames etc.

Of the animal motifs, the lion, *makara* and birds occur but human figures are met with only sometimes. An architectural member, though

50. वाबानुलम्बाहः श्रीवसाङ्कः प्रशान्तमूर्तिश्च ।

विमुक्तास्तकणो रूपवाज्ज कार्पोर्ज्जिता देवः ॥ *Bṛhatsamhitā*, 58, 45.

51. सख्यं स्वमापन्नं विभक्तं जगत्प्रभुम् ।

केयलं ज्ञानमूर्तिञ्च श्रीतरां जनेश्वरम् ॥

त्रिभुजञ्चैकवक्त्रञ्च वज्रपासनास्थितम् ।

जीवमानपरब्रह्म जिनमूर्ति जगद्गुरुम् ॥

विभक्तः सुरपुण्यवृष्टिर्दुन्दुभिरासनयोजनचोषो

आतपवारण-सामर-युग्मे यस्य विभक्ति च मण्डलं त्रिजः ।

असोकवृक्षः सुरपुण्यवृष्टिर्दिव्यध्वनिस्वामरमासनञ्च ।

प्रसामञ्जसं दुन्दुभिरातपत् सत्प्राविहावीणि जनेश्वराणाम् ।

Quoted by Shukla, D.N., *op. cit.*, *Pratimā-Lakṣaṇam*, p. 270.



now partly broken, was probably used near the steps of the entrance, has realistically carved lion figure (Acc. No. 72.28, p. 41). The colossal lion figures are sometimes found flanking the steps of the temple. The chopped face of a lion with terrific look may have been a part of some such example (Acc. No. 72.110, p. 41).

The foliated figures used as decorative designs on rectangular members are finely carved. The coiled snouted *makara* (Pl. XXI B), the foliated bird (Acc. No. 72.45, p. 40) and centaur (Pl. XXIV B) deserve special mention. The antiquity of depicting foliated figures may be traced from the Gupta period.

The conception of *pūrṇa-ghata*, a vase full of life-water, is as old as the *Rigveda* itself and it is one of the living motifs of Indian life. It is symbolic of prosperity and fullness of life.<sup>52</sup> On every auspicious occasion it is worshipped like any divinity. In the temple architecture the motif is found invariably present. In our examples it is found as independent motif (Acc. Nos. 72.40, 72.94 and 72.102, pp. 42-43) or in association of rosette (Acc. No. 72.96, p. 43). It has also been used in the dwarf pillar on its upper and lower ends (Pl. XXII C). In this pillar one band also contains the *kīrtimukha* motif, i.e., the lion face emitting the foliage, which may also be seen in Acc. No. 72.87 (p. 45) and Pl. XXIII A.

The lotus-petal decoration occurs in a corner architecture as upturned or downturned petals (Pl. XXII B; Acc. No. 72.87, p. 45) according to the need of the architectural member. Sometime half-rosette (Acc. No. 72.83, p. 39 and Pl. XXIII A) has nicely carved petals.

In some pieces horse-hoof (or *chaitya*-arch) shaped motif with foliage design has been carved out in different pleasing forms (Pl. XXII A; Acc. Nos. 72.66, 72.69 and 72.76, pp. 41-42).

The nicely carved pilaster (Acc. No. 72.35, p. 43) and railing (Pl. XXI A) with *kīrtimukha* and foliage design may be cited as good decorative motifs. Sometimes *śukanāsās* were devoid of any human figures and were prepared vertically cut. Two such beautiful examples (Acc. Nos. 72.107 and 72.42, p. 46) of *śukanāsās* have been acquired from Pinjore. There is one rectangular piece which has celestial musicians carved within a medallion in merry-making posture (Pl. XXB). A few pieces contain intricate geometrical designs (Acc.

52. Agrawala, V.S., *Bhāratiya Kālā*, Varanasi, 1966, p. 70.



No. 72.59, p. 46 and Pl. XXIV A). The tracery (net-work) is carved with utmost care and the holes have been cut to form a geometrical design. Below is shown foliage design running like a chain (Pl. XXIV C).

There are a few fragmentary architectural pieces still lying at Dhārāmaṇḍala and Gogapir mound. The lower part of a door-jamb at Dhārāmaṇḍala shows five *śākhās* carved with *latā*, human figures, amorous couples, *patrāvalī* and string decoration. The half of the lower part contains the figure of four-armed divinity flanked on either side with female figures (Pl. XXA). One fragment of a door-jamb is also lying at Gogapir with similar motifs. These fragments belonged to two different temples. What type of decoration may have been on the *uttarāṅga* of the door-jamb could be gathered from the study of the fragment lying on the Gogapir mound. It is divided in five horizontal bands carved with plain border, foliated design, centaurs, rosary and serpentine line. The centaurs carry rosary and two figures in the centre hold a *mukuta* like object (Pl. XXIVB). From the point of view of anatomical details and feminine beauty, the female carved on a slab is of immense value. Though badly weathered it contains a supple figure with broad bosoms, thin waist, prominent buttocks and slim legs. She may have been a *surasundarī* to adorn the temple (p. 38).

At least one temple at Gogapir mound must have been of *pañcha-thara* type which is evident from an architectural piece depicting a row of standing elephants though now badly defaced (Pl. XXI C). Such type of temples contained the row of elephants (*gajathara*) besides that of horses, lions, human figures and geese (*aśvathara*, *siṃhathara*, *narathara* and *hamsathara*).<sup>53</sup>

53. Agrawala, V.S., *Studies in Indian Art*, Varanasi, 1965, pp. 274-75.







## \*ŚIVA-LINGA

Acc. No. 72.108

c. 11th-12th century A.D.

Ht. 36 cms.

Plate I A

Śiva-linga divided into two parts, the upper one is smoothly finished in round. The lower part below dividing line, which is unfinished, was inserted in the *pinḍikā*.

## FOUR-ARMED ŚIVA

c. 11th century A.D.

49×72 cms.

Plate I B

Rectangular slab vertically divided in three parts by pilasters containing in the middle the four-armed seated figure of Lord Śiva carrying trident and snake respectively in the right and left extra hands. In the normal left hand there is a *Kamaṇḍalu* while the right being on the knee is held in *varada-mudrā*. The *chauri*-bearer females stand on either side of the deity.

This plaque is studded in the southern wall of Dhārāmaṇḍala and is partly covered by the tree-roots.

## VṚIṢA-VĀHANA UMĀ-MAHEŚVARA

Acc. No. 72.5

c. 11th century A.D.

54×63 cms.

Plate II

The lower part of Umā-maheśvara image containing Śiva and Umā alongwith his two sons, the *vāhana* Nandī, the attendants and the *upāsakas*. The upper part of the image of the divine couple is missing. The remaining portion shows that Umā was represented as seated on the bent leg of her husband on a lotus seat placed on the back of the caprisoned bull, i.e., Nandī-the *vāhana* of Lord Śiva, gazing at his master (*devavikṣana-tatpara*) with admiration. Maheśvara is seated in *lalitāsana* pose with his right leg suspended downwards, now broken below the ankle. Both Śiva and Umā put on *dhoti* as lower garment. Śiva wears a *muktā-yajñopavita* and pearl

\* Excepting a few (Acc. Nos. 72. 14, 72. 21, 72. 22 and 72. 26) all the sculptures included in this monograph are in grey sandstone. Unless mentioned otherwise all the sculptures described here are housed in the Kurukshetra University Museum.



stone necklace of which a part is left in the figure. The recessed pedestal to the right near the back of Nandī has a standing figure of Gaṇeśa, represented as *sūrpa-karṇa*, pot-bellied and elephant-headed. He is shown holding *paraśu* and *svadanta* in his left hands, while the right arms have broken off. He wears long *mālā*, short *dhōṭī* and *nāga-yajñopavīta*. He stands in *dvibhaṅga* pose slightly turned towards left side. Kārttikeya is four-armed and is represented as six-headed (*ṣaḍānana*). The six heads are represented in two superimposed rows containing three heads in each row. His two arms are broken. His normal right hand placed near the chest is held in *abhaya-mudrā*. In his left hand he carries his weapon-the *śakti*, wears neck-ornaments, girdle, *dhōṭī* and a long *mālā* reaching below the knees. His *vāhana*, the peacock (*mayūra*), now headless, is represented standing behind the master. On either side of these divinities are represented the trident bearing male figures probably representing the attendants of Śiva, the *gaṇas*. Near the front legs of the Nandī is seen a mutilated figure of a worshipper or the donor of the image which is usually shown with folded arms. In between the legs of the Nandī, the stem of a creeper has been represented. The pedestal is formed by recessed small rectangles which independently bear decorations.

MAHĀDEVA

Acc. No. 72.30

c. 10th century A.D.

60×109 cms.

Plate III A-B

Architectural piece representing the *śukanāsā* containing the bust of three-headed Mahādeva in relief within a horse-hoof shaped medallion. The central head endowed with feminine countenance is of Umā. It has three-crested headdress, *kunḍalas* and a plain torque. He is represented with third eye. The face to the right of the central head is that of Bhairava with terrific facial expression. His mouth is wide open and contains two upturned teeth. The left head is in *saumya* form and this represents Vāmadeva, an aspect of Śiva himself. The outer side of *śukanāsā* has been cut in steps so that it can easily be fitted in the original scheme of the temple architecture. The same motif has been represented on two more small sized *śukanāsās* found at the same site (Acc. Nos. 72.31, size 43×60 cms. and 72.49, size 51×83 cms.).

MAHĀDEVA

Acc. No. 72.50

c. 9th century A.D.

52×58 cms.

Plate IV A

Fragmentary *śukanāsā* containing the head of a female flanked to right side by a lion's head. The face attached to left is missing. The outer space has been provided with foliage decoration (see also p.10).

BHAIRAVA

Acc. No. 72.29

c. 9th-10th century A.D.

52×59 cms.

Plate IV B

Broken *śukanāsā* containing a colossal head of Bhairava adorned with *jaṭājūta* tied in a knot above the head. In the ears are seen long hanging *kuṇḍalas*. His wide open mouth contains corner teeth turned upwards—a characteristic feature of the Bhairava icons. The wide open mouth, the teeth protruding and boldly shown eye-brows give a terrific look. The medallion on its outer side has beaded border and *chaitya*-shaped decoration. The background is filled with foliage. With a small flat top in the centre its outside is carved in a semi-circular form. It has beautiful foliage decoration. The right portion of the *śukanāsā* is partly broken. Its outer side has been formed in semi-circle with a small horizontal projection in the centre.

[ĪŚĀNA AND KUBERA

Acc. No. 72.11

c. 10th-11th century A.D.

58×23 cms.

Plate V A

Corner pillar carved on the adjacent sides with standing figures of Śiva (*Īśāna*) and Kubera. Śiva is four-armed, has *jaṭājūta*, *yajñopavita*, long *mālā*, *dhōti* and other ornaments. In the right upraised extra hand is his weapon, the *triśūla*. His other arms are badly mutilated. He is shown standing while his *vāhana*—the Nandi, seated on the ground, gazes at his master.

The adjacent side of the pillar contains four-armed Kubera holding a *surāpātra* and mongoose purse respectively in his normal right and left hands. His other two arms are badly mutilated. His *vāhana* is seated on the ground.



## KĀRTTIKEYA

c. 11th-12th century A.D.

60×36 cms.

Plate V B

Four-armed Kārttikeya is represented as seated on his *vāhana*, the *mayūra*. A spear and *kukkuta* are held in his left and right extra hands respectively while normal right hand resting on the knee is shown in *varada* pose. The object held in the normal left hand appears to be a *vilva*-fruit. The sculpture has been fixed in the western inner-wall of Dhārāmaṇḍala Pinjore.

## NANDI

Acc. No. 72.118

c. 11th-12th century A.D.

21×25 cms.

Nandi seated on a pedestal and gazing towards the front, is an unfinished sculpture as is evident from the chisel marks all over the body.

## ŚAIVI WITH CHILD

Acc. No. 72.7

c. 10th-11th century A.D.

50×35 cms.

Plate VI A

Badly defaced and mutilated two-armed image of goddess Śaivī, the consort of Lord Śiva, seated in *lalitāsana* pose on a raised pedestal as a Mātṛikā. She carries a child, most probably Kumāra, the figure being badly mutilated. His right arm flung across the left arm of his mother is seen in the image. The goddess wears *jaṭājūta*, the *kuṇḍalas*, torque, *dupaṭṭa* and *dhoti*. To her left side on the back slab there is a standing figure of a male shown in profile. To her proper right, almost parallel to her head, is carved a small seated figure of Gaṇeśa. He holds a *paraśu* and *modaka-pātra*. Above the figure of Gaṇeśa is a horizontal frieze, of which only the right part is preserved, containing two seated small human figures holding some indistinct objects.

## DURGĀ

Acc. No. 72.13

c. 9th-10th century A.D.

30 × 24 cms.

Plate VI B

Badly mutilated upper part of the haloed image containing the bust of goddess Durgā. The head and the arms are missing. She carries a sword in her right hand of which the upper part is broken.

## PĀRVATĪ

Acc. No. 72.51

c. 10th century A.D.

50 × 85 cms.

Plate VII A

Well preserved architectural piece representing the *śukanāsā*, contains a charming head of Umā, the consort of Śiva, inside the medallion. She wears a three crested beautiful headdress below which a row of frizzled locks adorn her forehead. She wears the *kuṇḍalas*. Her nose is slightly damaged.

## CHĀMUṆḌĀ

Acc. No. 72.8

c. 9th century A.D.

27 × 24 cms.

Plate VII B

Upper part of the Chāmuṇḍā image shown with emaciated body. In one of her upraised right hands she holds a *damaru* firmly, while in another she has a sword (*khaḍga*) of which the broken upper part is seen in the image. A portion of another extra right arm is seen near the sword but the object held is indistinct. It might have been the *akṣamālā*. Her head is adorned by a *muṇḍamālā*. She wears the *sarpa-kuṇḍalas* in the ears and a snake as her *kanthamālā*.

## CHĀMUṆḌĀ

c. 11th-12th century A.D.

Fragment of a Chāmuṇḍā image holding a *pātra* and *ghaṇṭā* in her two hands. The upper part of *khaṭvāṅga* is preserved in the fragment which was held in one of her left hands. The sculpture is in the collection of the Department of Archaeology, Haryana.



## LOWER PART OF VIṢṆU IMAGE

Acc. No. 72.12

c. 10th century A.D.

33 × 42 cms.

Plate VIII A

Lower part of a Viṣṇu image in which only the feet of the deity are preserved in the centre. On either side of the deity stand *śaṅkha* and *padma-puruṣas* respectively to his left and right sides. Besides, the recessed corners contain standing figures of female attendants. These figures are highly mutilated.

## FRAGMENT OF COLOSSAL VIṢṆU IMAGE

Acc. No. 72.115

c. 10th-11th century A.D.

27 × 18 cms.

Plate VIII B

Fragment of a colossal Viṣṇu image containing the figures of a *makara* and Gandharva couple. The male figure is shown offering flowers to the deity while his consort has been gracefully delineated as gliding in the air.

## PADMA-PURUṢA

Acc. No. 72.3

c. 9th century A.D.

Ht. 43 cms.

Plate IX A

Fragment of the colossal image of Viṣṇu containing the standing figure of the *Padmapuruṣa* in *tribhaṅga* pose and carrying a *padma* (lotus) in the right hand placed near the chest. He wears usual ornaments as seen in the figure of the *Śaṅkha-puruṣa* and described below. To the right side of the deity is partly preserved portion of the *vanamālā* of Viṣṇu which clearly shows that the *āyudha-puruṣa* originally occupied his position to the left of the main deity. The left end contains an architectural design.

## ŚAṅKHA-PURUṢA

Acc. No. 72.4

c. 9th century A.D.

Ht. 37 cms.

Plate IX B

Fragment of a colossal Viṣṇu image containing a charming figure of *śaṅkha-puruṣa*, the *āyudha-puruṣa* of Lord Viṣṇu. He stands in *tribhaṅga*

pose and holds a *śaṅkha* in his right hand placed near the chest. His left hand is broken but it was originally placed on the left thigh. The hair is arranged in *dhammila* style of hair-do. He wears *kunḍalas*, neck ornaments, armlets, *kaṅkaṇas* and *muktā-yajñopavita*. The figure of *śaṅkha-puruṣa* was shown in the original image to the left side of the deity, which is evident from the position of the beautiful *vanamālā* to his right and the braceleted hand of Viṣṇu seen above the head of his attendant. Above the head of the *āyudha-puruṣa* is seen the left hand of Viṣṇu holding the *śaṅkha*.

# VARĀHA

Acc. No. 72.109

c. 12th century A.D.

18 × 32 cms.

Image of *Varāha* in theriomorphic form of which the snout is partly broken. It has a *mālā* and covering on its back. A male figure is represented entwined with its tail.

# SŪRYA

Acc. No. 72.53

c. 12th century A.D.

28 × 41 cms.

Plate X A

Partly broken architectural member containing a standing figure of *Sūrya* in alto-relievo shrine. He carries rosettes in his half raised hands and wears a three-crested head-ornament, *kunḍalas*, necklace, *mālā* and boots. Below the deity the figures of horses are roughly carved on the pedestal.

# HEAD OF SŪRYA (?) IMAGE

Acc. No. 72.6

c. 12th century A.D.

28 × 17 cms.

Plate X B

Detached head of a colossal image, probably of *Sūrya*, shown wearing a richly ornamented *mukuta* adorned with festoons, beaded strings and a *kīrtimukha* motif along with *maṅgala-ghaṭa* carved in the centre. The *maṅgala-ghaṭa* ornamentation on the crown is a rare feature. The flat top of the *mukuta* contains a mutilated lotus flower. Below the *mukuta* a row of frizzled locks adorns the forehead of the deity. The forehead bears a



*tilaka* mark in the centre. The ears, the nose, the eyes and the lips are badly damaged. The possibility of its being Viṣṇu head cannot be ruled out.

### SŪRYA

c. 11th-12th century A.D. 23×37 cms.

Fragment of a sculpture showing Sūrya standing and holding in both arms the lotus flowers. He is decked with ornaments, chest-plate and boots. His head has badly broken off. His two attendants, i.e., Daṇḍa and Piṅgala stand nearby. The sculpture is studded in the boundary wall of Mughal garden.

### SEATED GAṆEŚA

Acc. No. 72.54

c. 12th century A.D. 17×40 cms.

Plate XI A

The central part of an *uttarāṅga* containing a four-armed seated figure of elephant-headed Gaṇeśa inside a niche. The figure is badly mutilated and the objects held in his hands are indistinct.

### SEATED GAṆEŚA

Acc. No. 72.10

c. 12th century A.D. 52.5×43.5 cms.

Plate XI B

Rectangular architectural piece showing a small seated figure of four-armed Gaṇeśa inside an alto-relievo shrine. The deity carries a *paraśu*, *modaka-pātra* and some indistinct objects.

### COLOSSAL IMAGE OF GAṆEŚA

Acc. No. 72.9

c. 11th century A.D. 108×51 cms.

Plate XII A

A colossal image of four-armed Gaṇeśa represented as seated in *lalitāsana-mudrā* on a decorated cushion. He has *jaṭājūta*, *sūrpakarna* and *kumbhodara* (pot-bellied). He carries an *akṣamālā* in his right hand and *svadanta* in the corresponding extra left hand. His two other arms and the trunk are badly mutilated. He wears a torque, the *kaṅkaṇas*, the *nūpurās*,

the *dhoti*, besides a *nāga-yajñopavīta*. His right foot is placed on a blossomed lotus flower.

#### COLOSSAL IMAGE OF GAṆEŚA

c. 11th century A.D. 136 × 94 cms. Plate XII B

Colossal image of Gaṇeśa seated on a pedestal. His hands and trunk are partly missing. A *paraśu*, *modaka-pātra*, *akṣamālā* and tooth are held in his hands. He wears a head ornament, torque, bracelets and *kañkaṇas*, the *nāga-yajñopavīta* and *dhoti* as lower garment. The sculpture is now housed in Chandigarh Art Museum.

#### LOWER PART OF SEATED GAṆEŚA IMAGE

c. 8th-9th century A.D. Plate XIII A

Lower part of a seated Gaṇeśa image shown with his *vāhana*, the rat. The snake encircling the stomach as an *udara-bandha* is partly preserved. His *vāhana*, the rat, stands on its hind legs. The sculpture is in the collection of the Department of Archaeology, Haryana.

#### DANCING GAṆEŚA

c. 9th-10th century A.D. Plate XIII B

The deity is represented as six-armed holding *paraśu* and *modaka-pātra* in two of his hands. The normal hands are in dancing pose while others are partly broken. The sculpture has been fixed in the wall of Kumbharon ki Baoli, Pinjore.

#### STANDING TĪRTHAṆKARA

Acc. No. 72.33

c. 9th century A.D.

62 × 34 cms.

Plate XIV

Headless standing image of a Tirthaṅkara with its arms missing but originally represented hanging downwords, i.e., in *kāyotsarga-mudrā*. It has



*śrīvatsa* mark on the chest. The *dhoti* tied with a *kaṭi-sūtra* is shown as lower garment. It has decorative design around the waist and on its other border falling on thighs. The image belongs to Śvetāmbara sect of Jaina religion.

Artistically this torso ranks among the fine examples of the early Medieval period. The reef-knot of the *kaṭi-bandha* resembles the knots found on the Bodhisattva figures from Mathura and Sarnath etc.

ĀDINĀTHA

Acc. No. 72.16

c. 12th century A.D.

43 × 38 cms.

Plate XV A

Upper part of Ādinātha image containing the head with halo and *chhatra* and two miniature seated figures of Jinās flanking on either side. The *chhatra* is partly missing. Above the *chhatra* are represented the figure of *devadundubhi* and two elephants anointing the Tirthaṅkara. Few locks of hair are shown falling on his shoulders.

ĀDINĀTHA

Acc. No. 72.14

c. 11th-12th century A.D.

43.5 × 48 cms.

Headless image of Tirthaṅkara Ādinātha with *śrīvatsa* mark on the chest and seated in *dhyaṇa-mudrā* on an ornamental pedestal. In the centre of the pedestal is represented a small seated bull, the *lāñchhana* of Tirthaṅkara Ādinātha. The image is badly defaced. The sculpture is in white marble.

ĀDINĀTHA

Acc. No. 72.17

c. 11th-12th century A.D.

51 × 68 cms.

Headless image of Tirthaṅkara Ādinātha or Rṣabhanātha seated in *dhyaṇa-mudrā* on an ornamental cushion. Few locks of hair fall on either side of his shoulders. The fingers of hands and legs are mutilated. On his either side stand male *chauri*-bearers wearing the *mukuṭa*, *kuṇḍalas*, *ekāvali*, *kañkaṇas*, and *dhoti*. The *dhoti* is tied below the waist with a loosely set *kaṭi-bandha*. The figure of the *chauri*-bearer shown standing on right side has broken off except for a portion of feet seen in the image.

NEMINĀTHA

Acc. No. 72.18

c. 12th century A.D.

46 × 40 cms.

Plate XV B

Headless image of seated Tirthaṅkara Neminātha in *dhyāna-mudrā* on a *simhāsana*. On his either side stand two male *chauri*-bearer attendants and one of the figures standing to his right has broken off. Below the seat of the Tirthaṅkara are two couchant lions facing opposite directions with a *chakra* in the centre. The recessed pedestal on either side contains the seated figures of the *śāsana-devatās*, i.e., Gomedha Yakṣa and Ambikā Yakṣī. Gomedha Yakṣa is seated on an elephant while Yakṣī Ambikā on a couchant lion and carrying a child in her left lap.

PEDESTAL OF TĪRTHAṆKARA NEMINĀTHA (?)

Acc. No. 72.23

c. 11th century A.D.

28 × 41 cms.

Plate XVI A

Right half portion of the pedestal is missing. In the centre it has a four-armed male divinity below which is represented *dharmachakra* flanked by a deer on either side. The pedestal on left side has three recessed plains, and contains, from right to left, the figures of couchant lion, elephant standing on hind legs in playful mood and goddess Ambikā with a child in her left lap standing in *dvibhaṅga* pose. Perhaps above the image of Ambikā there was a figure of Jina Neminātha.

IMAGE OF TĪRTHAṆKARA

Acc. No. 72.25

c. 10th century A.D.

47 × 59 cms.

Plate XVI B

Delicately carved with plastic conception and suaveness, a headless image of naked Tirthaṅkara is seated in *dhyāna-mudrā* in *padmāsana* on a discular cushion. Flower-shaped *śrivatsa* mark is shown on the chest. Male *chauri*-bearers stand in *tribhaṅga* pose bearing long garland on his either side but their heads have broken off.



## UPPER PART OF A JINA IMAGE

Acc. No. 72.19

c. 10th century A.D.

38 × 59 cms.

Plate XVII A

Upper part of Jina image containing the head of the Tirthaṅkara in the centre below the *chhatra*. The head of the Tirthaṅkara with curly hair has protuberance at the top. Above the *chhatra* is a prostrate figure of a *devadundubhi* flanked on either side with elephants pouring the *ghaṭas* of water to anoint the Tirthaṅkara. To the left side of the main head is represented a Gandharva couple.

## IMAGE OF TĪRTHAṆKARA

Acc. No. 72.21

c. 12th century A.D.

51 × 62 cms.

Plate XVII B

Exuberantly carved in the round with anatomical details, a headless seated image of naked Tirthaṅkara is shown in *dhyāna-mudrā* and *padmāsana* pose. The fingers are mutilated. The *śrīvatsa* mark is seen on the chest. The cushion on which he is seated has a beautiful ornamental decoration. The flat space below the cross-legged Tirthaṅkara contains a three-lined Sanskrit inscription in the characters of c. 12th century script referring to *Samvat* 551 (probably Harsha era). It also refers to one Paṇḍita Sūryakīrti, perhaps the donor of the image. The sculpture is in white marble.

## UPPER PART OF TĪRTHAṆKARA IMAGE

Acc. No. 72.20

c. 11th-12th century A.D.

42 × 44 cms.

Plate XVIII A

Upper part of a Tirthaṅkara image containing the colossal head of the deity below five tiered *chhatra*, and miniature Jina figures. Above the *chhatra* there is a Jina figure alongwith *devadundubhi*, flanked by *upāsakas* and elephant-riders. The elephants carry *pūrṇa-ghaṭas* for the *abhiṣeka* of the deity.

## UPPER PART OF TĪRTHAṆKARA IMAGE

Acc. No. 72.15

c. 12th century A.D.

43 × 35 cms.

Plate XVIII B

Upper part of a Jina image containing the head below the *chhatra* in the centre. Above the *chhatra* is represented *devadundubhi*, flanked on

either side with caprisoned elephants anointing Tirthaṅkara with water. On either side of Tirthaṅkara's head are represented seated Jina figures in meditation (*dhyāna-mudrā*). On the left side of the Tirthaṅkara figure, there is another Jina figure, partly broken, standing in *kāyotsarga* pose.

#### SEATED TĪRTHAṆKARA

c. 12th century A.D.

Headless image of a Tirthaṅkara shown seated on *simhāsana*. In between the figures of couchant lions is *dharmachakra* (?). On either side were represented miniature standing Jinas of which one headless figure is seen to his right side. The recessed corner to his left below miniature Jina figure, which is unfortunately missing, has another seated human figure. The sculpture is lying at Gogapir, Pinjore.

LOWER PART OF TĪRTHAṆKARA IMAGE      Acc. No. 72.22

c. 12th century A.D.

24 × 45 cms.

Lower part of a seated Tirthaṅkara image shown cross-legged (*padmāsana*) in *dhyāna-mudrā* on an ornamental cushion. The flat space below the legs of the image contains a short inscription mentioning 'Paṇḍita Śomakīrtiḥ', probably the name of the donor, in Sanskrit in the characters of c. 12th century script. The sculpture is in white marble.

FRAGMENT OF A TĪRTHAṆKARA IMAGE      Acc. No. 72.27

C. 12th century A.D.

37 × 41 cms.

Right upper corner of a Tirthaṅkara image containing the figures of Gandharva couple and a mutilated standing male *chauri*-bearer. The raised vertical band near these figures contains a seated and a standing naked Jina figures. Near the standing figure are represented two leaves of a tree probably *aśvattha*. To the extreme right end are seen headless Jina seated on a lotus flower, the stem of flower is held by the trunk of a mythical elephant. Below the elephant is carved the figure of a *vyāla*-rider.



**BACK SLAB OF A JINA IMAGE**

Acc. No. 72.26

c. 10th century A.D.

59 × 97 cms.

Plate XIX

Nicely carved with minute details the back slab contains in the centre the *chhatra* and halo. The *chhatra* is flanked by elephant-riders and the animals carrying the pots full of water. On either side of the halo are the figures of Gandharva couples, seated Tirthankara and *makara* figures emitting Yakṣas (see also pp. 18-19). The slab is in marble.

**DOOR-JAMB**

Dhārāmaṇḍala, Pinjore

c. 11th century A.D.

115 × 29 cms.

Plate XX A

Door jamb of a temple originally forming the left position, is richly carved with *pañchaśākhās*. The middle *śākhā* is divided in panels and contains amorous couples. The lower part has female figures standing inside rectangular panels on either side of a male deity (?) represented in a niche.

**SURASUNDARI**

Gogapir Mound

c. 11th-12th century A.D.

80 × 23 cms

Much weathered architectural member containing a beautiful female figure standing in *tribhaṅga* pose. The objects held in her hands are indistinct.

**VIDYĀDHARA**

Department of Archaeology, Haryana

c. 12th century A.D.

The figure of flying Vidyādhara holding a pot in its right half upraised hand and offering probably flowers on the deity represented below, which is missing. It formed a part of some colossal image.

*SEATED FEMALE FIGURE*

Used as a decorative piece inside Mughal Garden

c. 11th century A.D. 28 × 23 cms.

Fragment of a frieze containing left portion carved with a seated female devotee holding a pot full of fruits. Her hair is combed back and gathered into a knot. A circular *tilaka* mark adorns her forehead.

*CELESTIAL MUSICIANS (VIDYĀDHARA COUPLES)*

Acc. No. 72.48

c. 10th-11th century A.D. 64 × 95 cms. Plate XX B

Rectangular architectural piece, partly broken on both the sides, is divided by pilasters and vertical bands. The vertical band to the extreme right end represents a rosette in semi-circle. The two other bands contain the celestial musicians, i.e., Vidyādhara couples, engaged in dance and playing on musical instruments in jovial mood. The outer side of these bands has foliage design. The incised decoration occurs and adorns the piece horizontally below the relief.

*ARCHITECTURAL MEMBER CARVED ON THREE FACES*

Acc. No. 72.83

c. 11th century A.D. 19 × 29 × 20 cms.

The architectural member is carved in planes. The lower band which is slightly raised has foliage and *kīrtimukha* designs, while upper bands, which are slightly recessed, have beautifully carved half rosette design. The *kīrtimukha* design has been faithfully depicted.

*ARCHITECTURAL PIECE DEPICTING KĪRTIMUKHA*

Acc. No. 72.41

c. 10th century A.D. 61 × 37 cms. Plate XXI A

Railing represented with two miniature pillars resting on a horizontally running lower part which is carved with foliage design. A broad band



at its right end has foliage and *kirtimukha* design carved nicely within a medallion in relief.

*KIRTIMUKHA EMITTING FOLIAGE*

Mughal Garden, Pinjore

c. 10th-11th century A.D.

Rectangular stone slab inside a border contains a *kirtimukha* emitting foliage. In the present example only the half of the head is shown.

*FOLIATED BIRD*

Acc. No. 72.45

c. 9th century A.D.

13.5 × 25 cms.

Fragment of a rectangular architectural piece showing right portion with broken foliated bird figure. The lower part of the bird is missing.

*FOLIATED SUPARNA*

Mughal Garden, Pinjore

c. 9th century A.D.

Rectangular architectural member containing a beautiful figure of a foliated *Suparna* inside a border. The head of the bird is inturned backwards and it carries some indistinct object in its beak.

*FOLIATED MAKARA*

Acc. No. 72.37

c. 10th century A.D.

17 × 45 cms.

Plate XXI B

Rectangular architectural member carved on adjacent sides. The frontal side contains the figure of beautifully carved mythical *makara* represented with coiled snout and wide open mouth. The adjacent side has a charming foliage design.

*ARCHITECTURAL PIECE DEPICTING THE FIGURE OF A LION* Acc. No. 72.28

c. 12th century A.D. Ht. 35.5 cms.

Broken part of an architectural member showing the right portion carved with false pillar and a lion in frontal pose. The figure of the animal is stylistically carved and an ornament adorns its neck. The legs are partly missing.

*FRAGMENT OF A LION'S HEAD* Acc. No. 72.110

c. 12th century A.D. 12×15 cms.

Fragment containing the head of a lion depicted in profile. The eye-brows are shown boldly which give a terrific look to the face.

*ROW OF ELEPHANTS*

Gogapir

c. 12th century A.D. 27×65 cms. Plate XXI C

The architectural member containing the row of elephants, i.e., *gajatharas*, was used in a series encircling the *pīthikā* of the temple.

*HORSE-HOOF DESIGN* Acc. No. 72.66

c. 11th century A.D. 21×32 cms.

Complete architectural member containing horse-hoof design along three-crested decoration. On either side it has floral designs.

*HORSE-HOOF DESIGN* Acc. No. 72.79

c. 11th century A.D. 20×25 cms. Plate XXII A

Complete architectural member carved with horse-hoof design flanked on either side by foliage.



*HORSE-HOOF DESIGN*

Acc. No. 72.69

c. 12th century A.D.

17×41 cms.

Architectural piece containing horse-hoof shaped design as a decorative motif.

*HORSE-HOOF DESIGN*

Acc. No. 72.76

c. 12th century A.D.

14×40 cms.

Fragment containing a horse-hoof or *chaitya*-arch design having three crests tied together at the top shown with bold lines.

*ARCHITECTURAL PIECE WITH FOLIAGE DESIGN*

Acc. No. 72.43

c. 12th century A.D.

18×32 cms.

Fragment showing the right corner of an architectural piece carved with arch, foliage and flower designs.

*ARCHITECTURAL MEMBER DEPICTING PŪṚṆA-GHAṬA*

Acc. No. 72.102

c. 10th century A.D.

22×31×28 cms.

The *pūrṇa-ghaṭa* motif with beautiful foliage design is carved on its three faces. The *ghaṭa* has decorative band on its body. The foliage falls upto the bottom of the vase.

*RECTANGULAR PIECE DEPICTING PŪṚṆA-GHAṬA*

Acc. No. 72.40

c. 11th-12th century A.D.

16×33 cms.

The architectural piece contains a nicely carved *pūrṇa-ghaṭa* with foliage in relief.

ARCHITECTURAL PIECE WITH PŪṚṆA-GHAṬA MOTIF Acc. No. 72.96

c. 11th-12th century A.D. 17×17 cms.

Fragment of an architectural piece containing in separate bands a rosette and the *pūrṇa-ghaṭa*. The *pūrṇa-ghaṭa* is carved on adjacent sides.

ARCHITECTURAL MEMBER WITH PŪṚṆA-GHAṬA MOTIF Acc. No. 72.94

c. 9th century A.D. 20×19 cms.

Complete architectural member containing the *pūrṇa-ghaṭa* motif carved on three faces. The horizontal band below the motif has geometrical design and lotus ornamentation.

PILLAR WITH PŪṚṆA-GHAṬA MOTIF Acc. No. 72.39

c. 10th century A.D. 27×14 cms. Plate XXII B

Fragment of a pillar decorated with foliage *āmalaka* design and *pūrṇa-ghaṭa* designs placed on an inverted lotus.

CORNER PILLAR WITH VARIOUS DESIGNS Acc. No. 72.38

c. 9th century A.D. 57×24 cms. Plate XXII C

Corner pillar carved on adjacent sides. It has three horizontal bands containing separately the pot with foliage (*ghaṭa-pallava*), semi-rosette design, *kīrtimukha* on the upper half portion and pot with foliage motif on its lower half.

PILASTER WITH BELL AND STRING DESIGNS Acc. No. 72.35

c. 12th century A.D. 51×11 cms.

Architectural piece containing pilaster in its complete form with bell and string decoration.



*ARCHITECTURAL PIECE WITH LOTUS MOTIF*      Acc. No. 72.103

c. 12th century A.D.

22 × 21 × 13 cms.

Architectural piece containing the corner part of a pillar having a beaded and a lotus-petal decoration.

*ARCHITECTURAL MEMBER WITH VARIOUS DESIGNS*      Acc. No. 72.47

c. 11th-12th century A.D.

20 × 26 cms.

Architectural member depicting the replica of a miniature *śikhara* in recessed bands. The middle part contains, in different recesses, the foliage and geometrical designs. It has receding top converging into inverted bell shape.

*ARCHITECTURAL MEMBER CARVED WITH ROSETTE DESIGN*  
Acc. No. 72.34

c. 11th century A.D.

43 × 16 cms.

Rectangular slab showing two semi-circles and half lotus designs in bold relief. The remaining portion is also carved with rosette design.

*DECORATED CORNER PILLAR*      Acc. No. 72.58

c. 10th century A.D.

17 × 32 cms.

Plate XXIII A

Complete architectural member representing a corner pillar carved on adjacent sides in two recesses. The upper pedestal is carved with a half lotus design in bold relief while the lower one, which is bigger in width, contains the *kīrtimukha* motif. The *kīrtimukha* with moustaches issues foliage design and garlands.

*ARCHITECTURAL MEMBER CARVED WITH INVERTED LOTUS*  
Acc. No. 72.93

c. 12th century A.D.

40 × 21 cms.

The complete architectural member has a decoration of inverted lotus

petals in series. Below is carved a band with chain like design. The piece may have been used as a pedestal of a niche or for similar other purpose.

*ARCHITECTURAL PIECE WITH ROSETTE*      Acc. No. 72.44

c. 11th century A.D.      38×28 cms.      Plate XXIII B

Architectural piece containing rosette within a beaded circle. The outer fringe of the circle represents floral ornamentation. The lower portion has horizontal beaded border. The left end has vertical edge while the lower right has standing cut.

*ARCHITECTURAL PIECE WITH FLORAL DESIGN*      Acc. No. 72.86

C. 12 th century A.D.      19×34 cms.

Fragment of an architectural piece carved on one face with a floral design in relief. It has plain border around and at one end bordered by lotus-petal decoration.

The above decoration is noticed on another piece (Acc. No. 72.82, size 19×28 cms.)

*FRAGMENT WITH FLORAL DESIGN*      Acc. No. 72.87

c. 11th century A.D.      15×27 cms.

Badly mutilated architectural piece carved with a beautiful floral design being emitted from the mouth of a *kirtimukha*.

*FOLIATED HUMAN FIGURE (?)*      Acc. No. 72.81

c. 10th century A.D.      17×26 cms.

Fragment of a rectangular architectural piece probably containing the left arm and foliated body of a human figure.



*ŠUKANĀSĀ WITH FOLIAGE DESIGN* Acc. No. 72.42

c. 9th-10th century A.D. 36 × 35 cms.

It is a left portion of a *šukanāsā* which is cut vertically on its right side and is carved with beaded and foliage designs.

*ŠUKANĀSĀ WITH VARIOUS DESIGNS* Acc. No. 72.107

c. 9th-10th century A.D. 43 × 42 cms.

It is a left portion of a *šukanāsā*, which is cut vertically at its right side, provided with foliage design. The recessed band running vertically on its left end is carved with *pūrṇa-ghaṭa*, half rosette and foliage designs separated by bands

*SLAB WITH GEOMETRICAL AND FLORAL DESIGNS* Acc. No. 72.63

c. 10th-11th century A.D. 72 × 42 cms. Plate XXIV A

Complete member with geometrical and floral carvings which may have been used as decorative piece. Its right part is intersected in recessed planes with *pīṭhikās*.

*ARCHITECTURAL PIECE WITH GEOMETRICAL DESIGN* Acc. No. 72.59

c. 11th-12th century A.D. 33 × 50 cms.

Rectangular architectural piece with a nicely carved geometrical design. Originally it was used as a corner in the plane of *śikhara* in the architectural scheme of the temple.

*ARCHITECTURAL MEMBER WITH FOLIAGE DESIGN* Acc. No. 72.36

c. 11th-12th century A.D. 18.5 × 42 cms.

The upper corner has continuous series of petals as decoration. Below is a thick plain band enclosing the rectangular piece. The space

inside is divided in triangles and filled with pleasing foliage motifs in bold relief.

*UTTARĀṆGA WITH VARIOUS DESIGNS*

c. 9th century A.D.  $27 \times 65$  cms. Plate XXIV B

Fragment of an *uttarāṅga* containing the middle part and showing plain band, foliage design, line of centaurs, rosary and serpentine decorations in separate horizontal bands. The piece is lying at Gogapir mound.

*ARCHITECTURAL PIECE WITH FLOWER-LIKE DESIGN* Acc. No. 72.90

c. 11th century A.D.  $14 \times 22$  cms.

Fragment of an architectural piece showing a flower-like pleasing design. The space near the end of petals is deeply cut in small squares and joined with horizontal bands forming a stepped design.

*TRACERY* Acc. No. 72.104

c. 10th century A.D.  $27 \times 35$  cms. Plate XXIV C

Fragment of a tracery resting on a horizontally running slab and containing on its two sides the creeper design in relief. The net-work is divided into squares alternately with blank spaces and rosette designs.



inside is divided in triangles and filled with various foliate motifs in gold leaf.

Plate XXIV B. 15th century. 15 x 22 cm.

Fragment of an ancient Egyptian papyrus, the middle part and showing

plain band forage design. The design is a stylized lotus and papyrus leaves, flowers in square horizontal bands. The design is in a stylized form.

Plate XXV A. 15th century. 15 x 22 cm.

Fragment of an ancient Egyptian papyrus, the middle part and showing

design. The design is a stylized lotus and papyrus leaves, flowers in square horizontal bands. The design is in a stylized form.

Plate XXVI A. 15th century. 15 x 22 cm.

Fragment of an ancient Egyptian papyrus, the middle part and showing

design. The design is a stylized lotus and papyrus leaves, flowers in square horizontal bands. The design is in a stylized form.

Plate XXVII A. 15th century. 15 x 22 cm.

Fragment of an ancient Egyptian papyrus, the middle part and showing

design. The design is a stylized lotus and papyrus leaves, flowers in square horizontal bands. The design is in a stylized form.

Plate XXVIII A. 15th century. 15 x 22 cm.

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*A*  
*Śiva-linga (pp. 7 and 25)*



*B*  
*Four-armed Śiva (p. 25)*



PLATE II



*Vṛiṣa-vāhana Umā-Maheśvara ( pp. 7, 8, 10, 25 and 26)*



*A*  
*Mahādeva (pp. 9 and 26)*



*B*  
*Close up of the above*



PLATE IV



A  
*Mahādeva (pp. 10 and 27)*



B  
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*B*  
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*A*  
*Isāna and Kubera (pp. 9 and 27)*



PLATE VI



*B*  
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*A*  
*Sāvī with Child (pp. 11 and 28)*



A  
*Pārvatī* (p. 29)



B  
*Chāmūṇḍā* (pp. 11 and 29)





*B*  
*Fragment of colossal Vishnu image*  
*(pp. 13 and 30)*



*A*  
*Lower part of Vishnu image (pp. 13 and 30)*



<sup>A</sup>  
*Padma-puruṣa (pp. 12 and 30)*



<sup>B</sup>  
*Śaikhha-puruṣa (pp. 12, 30 and 31)*





*A*  
*Sūrya (pp. 13 and 31)*



*B*  
*Head of Sūrya (?) image (pp. 13, 31 and 32)*



A  
*Seated Gaṇeśa* (fp. 14 and 32)



B  
*Seated Gaṇeśa* (pp. 15 and 32)





A

Colossal image of Gaṇeśa (pp. 15, 32 and 33)



B

Colossal image of Gaṇeśa (pp. 15 and 33)



*A*  
*Lower part of seated Ganeśa image (pp. 15, 16 and 33)*



*B*  
*Dancing Ganeśa (pp. 15 and 33)*





*Standing Tirthankara (pp. 17, 33 and 34)*



A  
*Ādinātha* (pp. 17, 18 and 34)



B  
*Neminātha* (pp. 18 and 35)



PLATE XVI



A

*Pedestal of Tīrthaṅkara Neminātha (?) ( pp. 18 and 35)*



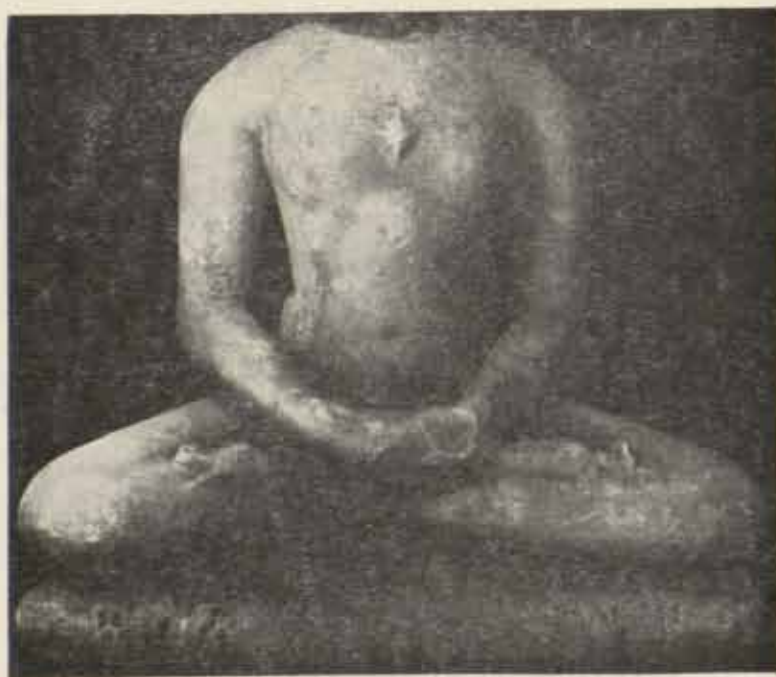
B

*Image of Tīrthaṅkara (pp. 19 and 35)*



A

*Upper part of a Jina image (pp. 18 and 36)*



B

*Image of Tirthankara (pp. 19 and 36)*



PLATE XVIII



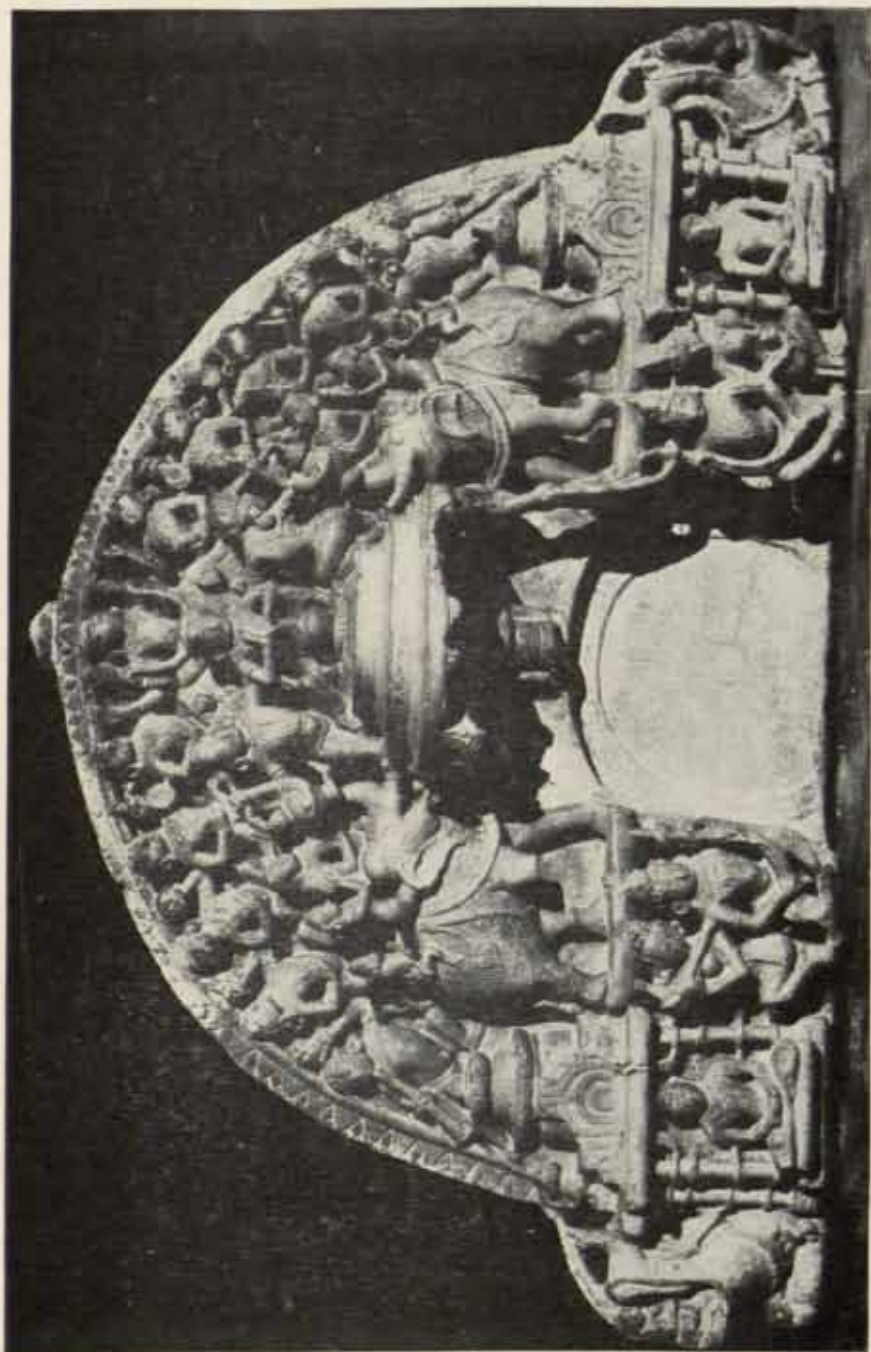
A

*Upper part of Tirthankara image (p. 36)*



B

*Upper part of Tirthankara image (pp. 19, 36 and 37)*



*Back slab of a Jina image (pp. 18, 19 and 38)*





A  
Door-jamb (pp. 22 and 38)



B  
Celestial musicians (*Vidyādhara couples*)  
(pp. 21 and 39)



*B*  
Foliated Makara (pp. 21 and 40)



*C*  
Row of Elephants (pp. 22 and 41)



*A*  
Architectural piece depicting Kirtimukha  
(pp. 21, 39 and 40)





A  
*Horse-hoof design (pp. 21 and 41)*



B  
*Pillar with pūrṇa-ghaṭa motif (pp. 21 and 43)*



C  
*Corner pillar with various designs (pp. 21 and 43)*



A  
*Decorated corner pillar (pp. 21 and 44)*

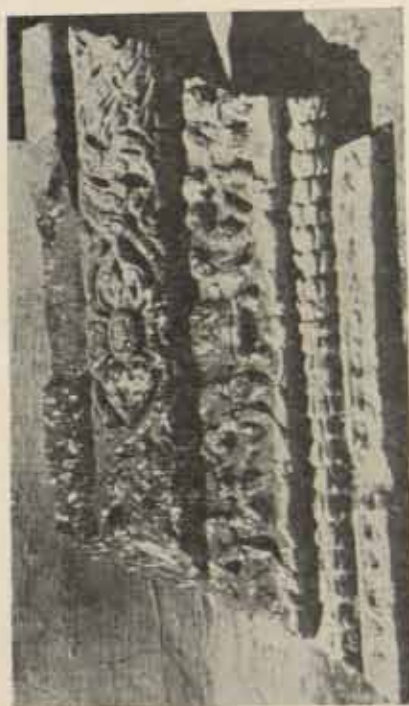


B  
*Architectural piece with rosette (p. 45)*



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PLATE XXIV



B  
Uttarānga with various designs (pp. 21, 22 and 47)



C  
Travertine (pp. 22 and 47)

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A  
Slab with geometrical and floral designs  
(pp. 22 and 46)



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